

## NOTES

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### *euthanasia* - Dan Tramte

You're on your death bed. The only two sounds you hear—your nervous system and the machine keeping you alive—are now your entire world.

A Bio in 12 tweets:

**Dan Tramte** aka. d'Atramt (b. 1985) #clevelandisthecitywherewecomefromsorunrun

Obligatory acronyms list. wordcount==2. festival-futura;ISSTC;1ο-Φεστιβαλ-Ηλεκτρονικης-Μουσικης;#foetexmachina;NYCEMF'x2'

Athens-Slingshot;ACDFA;OK-Electric;CIME:ICEM;Soundcrawl'x2'SMC;Hilltown'x2';Collevoxus;Latex'x2';EMM;Studio300;ACMC;ICMC'x2';SEAMUS'x2'

Performances on five continents & zero oceans.

PhD music comp. student @ U. of N. Texas specializing in computer music media :: minoring in music theory

Studied w/ Jon Christopher Nelson, Panayiotis Kokoras, Elaine Lillios, Mikel Kuehn, Andrew May, Christopher Moore, & David Bithell

proficient in frequencies of 20Hz-20kHz, specializing in the upper & lower extremes; dabbles in frequencies of 400-750THz

he makes air particles dance; humans just sit & watch...

...sometimes they participate

the glitch is the most beautiful sound object

#rationalistyetphenomenologist IL Y A DES NOËMES, DONC JE SUIS

## ACKNOWLEDGMENTS

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### Curators:

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow

### Co-Curators:

Steven Schick and Rand Steiger

## SWEET THUNDER SCHEDULE

APRIL 24- 27, 2014

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### Ongoing Free Installations:

Katharina Rosenberger's Viva Voce (2012) - Firehouse, FMC

Sweet Thunder Listening Room - Fleet Room, FMC

### Thursday, April 24

6:00 pm - Festival Kick-Off/Reception - FMC Festival Pavilion

7:30 pm - JACK Quartet - FMC Festival Pavilion

### Friday, April 25

7:30 pm - International Contemporary Ensemble ICE - FMC Festival Pavilion

10:00 pm – Morton Subotnick - FMC Festival Pavilion

### Saturday, April 26

2:00 pm - Solos - FMC Festival Pavilion

7:30 pm - San Francisco Contemporary Music Players (and Friends) - FMC

Festival Pavilion

### Sunday, April 27

12:30 - Compose Yourself - FMC Festival Pavilion

2:00 pm - red fish blue fish/George Lewis/Jaime Oliver - FMC Festival Pavilion

# SWEET THUNDER Listening Room

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CONCERT: G  
Friday 2pm | Sunday 12noon

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### *Mordicum* (0:06:55)

Louise Rossiter

### *ELECTRO+ (ORASTIE)* (0:16:58)

Emmanuel Spinelli

### *Iridescence* (0:06:50)

Linda Antas

### *canzona quello non è là* (0:08:45)

Mark Zaki

### *Rojo* (0:15:16)

Hans Tutschku

### *Abstracted Journeys* (0:05:05)

Andrew Hill

### *Balconry* (0:14:43)

Aidan Deery

### *euthanasia* (0:08:17)

Dan Tramte

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### Tom Erbe - "Sweet Thunder Listening Room" curator

**Tom Erbe** has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. He studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences by volunteering at WEFT, WPGU, and Faithful Sound Studios. After graduating Tom became the Technical Manager of the Computer Audio Research Laboratory at the University of California, San Diego. There he was involved in the development of an electronic violin, a DSP based sound processor and an early computer music production workstation.

As the Technical Director of the Center for Contemporary Music at Mills College, he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. His research work at CCM included the program SoundHack, and the design of a DSP based sound processor for use with the language HMSL. During this time he also developed a 4-channel spatial audio processor for the NASA Ames Research Center. Joining the faculty of the California Institute of the Arts as Technical Director of the computer music studios in 1993, he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming and audio engineering. Tom also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. He rejoined the faculty of UCSD in 2004 in its Department of Music and serves as Studio Director. Most recently Tom has released SoundHack Spectral Shapers, the first of a planned set of three plugin bundles to bring extreme spectral processing to the VST, AU and RTAS formats. He has recently been named the President of the International Computer Music Association.

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# APRIL 24-27, 2014

Fort Mason Center, SF

**Mordicum - Louise Rossiter**

*Mordicum* is latin for “fragment”. This piece aims to explore expectation for a listener through ambiguity. Throughout the piece it is intended that only mere hints of a real world are given as the listener is hurtled through various sound worlds both expected and unexpected. Most of the sound sources in this piece derive from recordings made during a recent trip to Brussels in October 2012 for the l’Espace du Sons contest. *Mordicum* was realized in the studios of the Music, Technology and Innovation Research Centre at De Montfort University between November 2012 and January 2013. *Mordicum* received its premiere at Birmingham ElectroAcoustic Sound Theatre (BEAST) in May 2013.

**Louise Rossiter** (born 1986) is a Scottish electroacoustic composer based in Leicester, UK. Her research interests lie in acousmatic sound, acoustic ecology and expectation within Electroacoustic Music. She completed her undergraduate music degree at the University of Aberdeen, specialising in Acousmatic composition under the supervision of Pete Stollery, and completed her MMus in Composition with distinction at the University of Edinburgh under the supervision of Robert Dow. She is currently reading towards a PhD under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre (De Montfort University, UK) with the support of an AHRC studentship. Louise’s music is performed and broadcast around the world, and in the Musica Nova International Composition Competition 2010, her acousmatic work, *Black Velvet* was announced as a finalist in the competition. Recently Louise has been selected as a finalist in the Franz Liszt Stipendium für Akusmatische Komposition and, in 2012, Louise secured joint 1st prize in the prestigious concours d’interpretation spatialisée de l’Espace du Sons in Brussels. <http://www.louiserossiter.com>

**ELECTRO+ (ORASTIE) - Emmanuel Spinelli**

ELECTRO+ (Orastie) (2012) is part of the ongoing project Lands and Genotypes (dealing with the perception of acousmatic identities and traces through postwar Europe and in particular in relation to the Holocaust). Electro+ started as a collaboration with Romanian artists Nicu Ilfoveanu and Agnes Birebent and explores the soundscape of South Western Transylvania: all around Orăștie. The material for *Electro+* was gathered following 3 different trajectories:

1) A touristic guide to “non-touristic” parts of Romania - a visit of the hidden histories where no-one ever goes. A poet, a scientist, a farmer, a footballer, a postcard may have been born there, no-one really knows. Organised tour of derelict factories, stations, hotels, museums, graveyards, bars.  
 2) The production of postcards and anecdotes; (Ukrainian border); mistranslation on the menu: the beef tongue stew is called: “the language is boiled”; in 2005 a small group from the Battersea Dog’s Home drove a van all the way to Bucharest to rescue a few strays who were being slaughtered (EU funding used to “solve” Romania’s “dog problem”). On their return, I interviewed the dogs in London. They are featured in the piece, mixed with the others...

3) For a Romanian Oresteia. Aeschylus’ tragedy marks the transition from the old system to the new one. Not just politically but also in the shift from the practice of personal vendetta to a system of litigation. Orăștie, a town named after Agamemnon’s son (Orestes’ sister is called Electra), and home of the Dacian fortresses, becomes the starting point of the search for traces. Traces of change, of the transition that happened in Romania, from the old system to a new one. On the main street, a building called “Electro+”.

**E. Spinelli** is a composer, sound designer and music lecturer. He has been involved in electro-acoustic composition, live electronics and free improvisation since 1998. His work has been presented at Tate Modern, Large Scale Audio Exp., Shunt, SoundFjord, Dragonfly Festival (Sweden), and Footsteps in the Wind, a soundscape study of Krakow and Auschwitz, won the C.C.P. and the George Blunden travel awards. Spinelli is now completing a PhD in Sonic Art at Goldsmiths. Through the years, Spinelli developed an interest in issues related to soundscape transformation, psycho-geographies, manipulations of historical data, sonic remains and memory, particularly in relation to post-war Europe. His research revolves around the notion of acoustic-phenotypology, that is to say the perception of individual identities through sound. All his work, at one level or another, explores human presence and history, through the cognition of the disembodied voice and the sonic environment.

**Iridescence - Linda Antas**

*Iridescent* (from Latin iris ‘rainbow’): Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer’s viewing angle changes. Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as “structural color” and is a common cause of iridescence in the natural world. I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. *Iridescence* contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

**Dr. Linda Antas** is a composer, computer music and audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on Media Café, TauKay, Centaur, and EMS labels. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Citta’ di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers. She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation’s (Barcelona) “Instrumental-Electroacoustica VI Festival”, the Seattle Chamber Players’ “Icebreaker Festival”, and performed Elliot Carter’s *Esprit Rude / Esprit Doux* with clarinetist Eric Mandat in celebration of the composer’s 100th birth year. She regularly collaborates with a variety of visual and sound artists. She serves on the faculty of Montana State University and as Vice President for Membership of the Society for Electroacoustic Music in the United States.

**canzona quello non è là - Mark Zaki**

*canzona quello non è là* - (the song is not there) is a fixed media piece that derives all of its sounds from a single human voice. Dancing across the boundary between transformed sound and corporeal utterance, gestures that are amplified through manipulation are slowly reduced to reveal their unadorned sources. Sounds that are understood initially as purely sonic events, can gain reference and meaning when eventually seen through the lens of recognizable human expression. Vocal inflections become the focal point of activity, which are heightened in the absence of any text. The source material comes from unused takes of a 1995 recording session in New York City with soprano Dana Hanchard for another work entitled On the Ayre. Initial processing and construction of *canzona quello non è là* was done primarily in Csound, and realized in my own studio in New Jersey. Final work was completed in the fall of 2012 at the University of Sheffield Sound Studios in the United Kingdom.

Building on his many diverse interests, composer and violinist **Mark Zaki’s** work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a highly prized Fulbright Scholar Award to the United Kingdom. Zaki has also been honored with awards and recognition from the International Society of Contemporary Music, Musica Nova (Prague) and a Mellon Fellowship at the University of Pennsylvania. Mark holds a Ph.D. degree in composition from Princeton University. Zaki’s music and mixed-media composition has been presented by the MIN Ensamblet (Norway), the Nash Ensemble of London, Speculum Musicae, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, iFIMPaC (Leeds, UK), the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), Nashville SoundCrawl, the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrolune (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, SEAMUS, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project DisContact! III. Commercial credits include work on more than 50 films, television programs, theater productions and recordings. Some of his more notable projects include original scores for the dramatic feature *In The Eyes of van Gogh*, and the Peabody award nominated documentary *The Political Dr Seuss* for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstrom’s *Casanova*, the American release of Miyazaki’s Kiki’s *Delivery Service*, Martin Scorsese’s *The Key to Reserva* and the HBO miniseries *Mildred Pierce*. Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen, and Arnold Steinhardt. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). He also serves nationally as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).

**Rojo - Hans Tutschku**

*Rojo* (2004) is an 8-channel electroacoustic composition / commissioned by Rundfunk Berlin Brandenburg / studio: Klang Projekte Weimar and dedicated to Jonty Harrison. The first performance in the original 8-channel version was on January 20, 2004 at the Festival Ultraschall Berlin and receive first prize in the Musica Nova Prag (2006). *Rojo* is an imagining of simultaneous musical activities throughout the world. Recorded memories from several trips join and exchange their qualities. Sometimes they change into huge sound masses, and occasionally their original environment is preserved. As it unfolds, the composition creates an imaginary ritual where many sources meet and play together.

Born in 1966 in Weimar, **Hans Tutschku** has been a member of the “Ensemble for intuitive music Weimar” since 1982. He studied composition of electronic music at the college of music Dresden and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the sound direction. He further studied 1991/92 Sonology and electroacoustic composition at the royal conservatoire in the Hague (Holland). 1994 followed a one year’s study stay at IRCAM in Paris. He taught 1995/96 as a guest professor electroacoustic composition in Weimar. 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 at the conservatory of Montbéliard. In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term 2003 he was the “Edgar Varèse Gast Professor” at the TU Berlin. Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University (Cambridge, USA). He is the winner of many international composition competitions, among other: Bourges, CIMESP Sao Paulo, Hanns Eisler prize, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar. 2013/14 he will be a Fellow at the Radcliffe Institute for Advanced Study.

**Abstracted Journeys - Andrew Hill**

This work was a commission as part of the ‘EARS2’ / ‘Compose with Sounds’ project and was premiered in Paris at the GRM, Akousma festival, January 2013. The work was composed from a library of recordings made in external locations around Liverpool and Leicester and seeks to explore the sonic textures present within these recorded sounds, highlighting the beauty in everyday objects.

**Andrew Hill** (1986) is a composer of electroacoustic music, specialising in studio composed works both acousmatic (purely sound based) and audio-visual. His works have been performed extensively across the UK, as well as in Europe and the US. His works are composed with materials captured from the human and natural world, seeking to explore the beauty in everyday objects.

**Balconry - Aidan Deery**

*Balconry* opens a window on real and imagined soundscapes, and the spaces in between. The source material was mainly recorded on a balcony overlooking a train line, and points towards the city centre of Belfast. The balcony links inner and outer worlds, acting as an immediate portal between the enclosed, indoor space of the apartment and a vast urban environment. The coalescence of spaces creates ambiguity, as one space merges and interacts with the other. Technology, both inner and outer, exacerbates this tension as it has ingrains itself in the sonic environment. The fusion of these elements triggers our imagination, revealing unexpected spaces.

**Aidan Deery** is a composer from County Armagh, Northern Ireland and is currently undertaking research at SARC (Queen’s University Belfast) into electroacoustic composition informed by various aspects of the soundscape. His output to date almost always makes use of field recordings, and ranges from fixed medium to instrument and live electronics. Aidan has had his work presented at a variety of festivals, including Sonorities and Festival Futura, and at concerts in countries including Ireland, UK, France, Spain, Belgium, Poland, Romania and USA.